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FERDYNAND ZWEIG

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Objecthood espoused

GREGORY HATFIELD (Editor): *Minimal Art*. 448pp. Studio Vista. £3 10s.

About two years ago, the American artist Les Levine visited a film in which fifteen New York critics were able to talk for a few minutes each. They were offered a variety of subjects, but mostly decided to 'talk about criticism'. It would be no surprise to say that the contributors to this anthology on minimal art are for the most part 'talking about criticism'. Minimal art means minimal illustrations, and the great virtue of the collection is to present a map of contemporary critical opinion in America.

As Harold Rosenberg stresses, the phenomenon of minimal art has tended to encourage this cleavage between criticism and its object. 'The less there is to see, the more there is to say.' He himself, as the pioneer critic of abstract expressionism, is purposefully guarded. Though he grants Robert Morris to be the 'most subtle of the Minimalist (dialecticians)', one suspects he might include that artist's statements within the 'literature of sentences' comely 'that he sees as the move-

ment's inevitable accompaniment. The following passage would presumably fit the bill:

Q. Why didn't you make it larger so that it would loom over the observer?
A. I was not making a monument.
Q. Then why didn't you make it smaller, so that the observer could see over the top?
A. I was not making an object.

Clement Greenberg, the major critical opponent of Rosenberg, is rather more hostile to the principle of minimal art, which he sees as 'too much a feat of ideation' and 'something deduced instead of felt and discovered'. In effect Mr. Greenberg's modernism is the artistic orthodoxy against which most of the adherents of the new movement feel compelled to score their points. Tony Missen accuses him of insisting on a distinction between painting and sculpture which is 'arbitrary and ultimately worthless'. Merleau-Ponty is invoked to demonstrate the pathetic inadequacy of Greenberg's belief that there are 'objective standards' in the world.

Here, no doubt, is the clue to the minimalist's peculiarly divided attitude to artistic tradition. However much he may owe to the constructive

tendency within the modern movement, he feels compelled to reject any vision of order which is based on a metaphysical or rationalist interpretation of the real world. The emotive level, Frank Stella, an orthodox minimalist, brands as 'reactionary' views of the real world. At a much philosophical level, the architect Mathias Goerz, 'My longer subscribe', writes of the 'cock', 'to the sort of permanent Goerz's pleas, and we prefer to make sure our modern movement don't last.'

A sufficient comment on this is provided by Lawrence Alloway's intelligent essay on 'Synthesis and the attitudes of contemporary art'. Mr. Alloway suggests that the abstract expressionists, who have defined their work as 'anti-tradition', among whom the minimalist artists would occupy a prominent place, there was no question of a return to absolute formal values. 'The systematic and the patient' he regarded as no less intelligent and human than the gestural and cathartic.

Of course it is one matter to feel the forces of attraction and repulsion through which minimalism can be related to artistic tradition, and another to assess its value or

prizes, membership of academics, large retrospectives, a street named after him in Gera) in both halves of Germany. In effect, he stands for the highest common factor of modern German art, but whether this reflects the universality of his work within the present ambiguous German context or an instinctive power of compromise and anticipation is still far from clear. For this and other reasons he remains, at seventy-seven, very well worth study, and there is a considerable strength even in his middle-of-the-road drawings of the past few years. Herr Conzelmann's sixty-four-page introduction, though it contains much of interest, is made longer than necessary by a certain tendency to duplicate what the drawings already say.

OTTO CONZELMANN: *Otto Dix—Handzeichnungen*. 240pp. Hanover: Fackelträger Verlag. DM39.

On October 3, 1968, we reviewed a useful Fischer paperback selection of Otto Dix drawings, together with book on Dix by Fritz Loeffler. Now Herr Conzelmann, who is one of the principal authorities on this artist, has published a much more solid, more permanent and altogether better produced book on largely similar lines. The main weight of his selection—or at least the main impact for those at all familiar with Dix's work—lies as before with the Expressionist chalk drawings of the First World War. According to Herr Conzelmann there were at least six hundred of these, and the artist kept them shut away for forty years, or more. M. Jean Cassou in 1961 being one of the first people to see them. As the author points out, they make an interesting contrast to the better-known war etchings and paintings, done by Dix in the 1920s, being relatively free of the element of shock and horror for which he became known, and suggesting that the dynamism of the Futurists was a stronger influence at the time than any anti-war sentiment.

The other mild surprise here is the high academic skill of the postwar work. The savagely twisted literalism of the 1920s—including a number of the hair-raisingly awful-looking Dresden whores who appear to have been the artist's neighbours, the red chalk drawings that started about 1927, the silverpoints and Düreresque landscapes that followed in the 1930s: all give an impression of mastery such as one falls to get from the corresponding paintings. There is nothing new in the evolution itself, and it still remains very puzzling: like it or not, Dix after his appointment in the Dresden Academy in 1927 went a long way to anticipate the Nazi reaction in art. Even after his dismissal from his official positions and condemnation as a 'degenerate artist' he continued to follow the same backward path. But at least it was something more than affectation or pastiche, and the old-fashioned qualities which he cultivated seem to have come naturally to him. 'Dix, it seems', comments the introduction, 'always becomes minutely detailed when there is something insight, which applies also to workers in other fields.'

Though Dix is best known for his leading contribution to the *Neue Sachlichkeit* of the Weimar Republic, Herr Conzelmann considers that he was one of the last of the Expressionists, and after 1946 it was to this aspect of his work that he returned. Partly, no doubt, because he maintained his links with Dresden even while living near the Swiss frontier he has been one of the rare artists to enjoy a considerable reputation

with all the corresponding honours prizes, membership of academics, large retrospectives, a street named after him in Gera) in both halves of Germany. In effect, he stands for the highest common factor of modern German art, but whether this reflects the universality of his work within the present ambiguous German context or an instinctive power of compromise and anticipation is still far from clear. For this and other reasons he remains, at seventy-seven, very well worth study, and there is a considerable strength even in his middle-of-the-road drawings of the past few years. Herr Conzelmann's sixty-four-page introduction, though it contains much of interest, is made longer than necessary by a certain tendency to duplicate what the drawings already say.

Gothic

PAUL FLORA: *Veduten und Figuren*. 37 drawings. Zurich: Drogenes. 39 Sw.fr.

Veduten und Figuren is a largeish album of Flora's elaborate et-plate drawings, as opposed to the brilliant small sketches with which he regularly enlivens the pages of *Die Zeit*. The sharp draughtsman's pen and cutting line are still there, but the mass of detail and the finely graduated hatching result in something a good deal more Gothic, sinister and atmospheric. Like Steinberg, he is fascinated by architecture, uniforms and less ceremonial: his people merge in the unimodal or unorthodox, his courtyards and staircases become at most interchangeable, they both look so stuffed. Certainly he is one of the outstanding draughtsmen of our day: there is for instance an exquisite halloo here, flying geometrically above a patchwork countryside of small hills and fields, while he has perfectly caught the melancholy of a certain type of French domestic architecture: tall dark villas with the odd Dracula or Caligari sketched in to add human interest.

None the less it is difficult not to hanker after that mastery of essentials which distinguishes his simpler and more occasional drawings, for such a gift is even rarer. This is where he differs from Steinberg, for everything that Steinberg adds to one of his more complex conceptions takes the thread of thought a stage farther, often in quite unexpected directions or even dimensions, yet without weighing the picture down. Flora's drawings do not seem to grow in quite this way: the basic idea is there, fully formed, and whatever is then added is ultimately a free refined form of Christmassy decoration. But then how many artists are in a class to be compared with Steinberg at all?

Curious connexions

WILLIAMSON: *The Gale of Wind*. 368pp. Macdonald.

Mr. Williamson has been a friend of Sir Oswald Mosley since Adolf Hitler's advent to power. At a much philosophical level, the architect Mathias Goerz, 'My longer subscribe', writes of the 'cock', 'to the sort of permanent Goerz's pleas, and we prefer to make sure our modern movement don't last.'

A sufficient comment on this is provided by Lawrence Alloway's intelligent essay on 'Synthesis and the attitudes of contemporary art'. Mr. Alloway suggests that the abstract expressionists, who have defined their work as 'anti-tradition', among whom the minimalist artists would occupy a prominent place, there was no question of a return to absolute formal values. 'The systematic and the patient' he regarded as no less intelligent and human than the gestural and cathartic.

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for the author. Famous for his annual stories about an officer and a fish, he lives in the country but pays little attention to ordinary country people, only to the officer class, with their smart cars, bladders and bluffs. Their trips to London. He claims to be a nature-lover, but backs his claim not with observation but with metaphysical quotations from Richard Lefferties. It is 1940 and he is obsessed with the supposed injustice of being the Nazi leaders to trial. He feels that he himself has been persecuted during the war years, like his leader Mosley there given the name 'Sir Terward Harkin' and frequently quoted. Maddison's friends share his opinions, the action of the novel centres on an attempt to rescue Randolph Hesk from Spandau, a ghastly.

An important chapter is called 'Hindus, last'. Field-Marshal von Rundstedt and his aides are interned in Suffolk. Rundstedt's doctor becomes friendly with one of Maddison's friends and he tells them that Hitler ordered Rundstedt to halt the German tanks before Dunkirk, because of his friendly feeling for the British, 'a consolation'. The subject and that the British Empire went down, the Germans, although they would win the war in Europe, would go down under the sea.

Maddison's friends are impressed by this, and one of them tells the doctor that her own husband had 'the highest opinion of German soldiers. He was in the time in man's land on Christmas Day, 1914, and it left a great mark on his life ever afterwards'.

Another friend is Buster Clondley, a World War II man whose father was shot down by a German in 1918, and 'treated with civility'. By a remarkable coincidence, Buster himself fell into the hands of the same father's 'high admiration for stupid British soldiers' and of his willingness to 'put the Wehrmacht at the disposal of the English, should the British Empire ever be attacked'. These coincidences later inspire in Buster a desire to rescue Hess, who had been Göring's adjutant when Hitler's father was shot down.

Buster feels that this action 'would be a gesture equal in magnanimity with that of the young Winston Churchill towards the Boer generals'. Thus the author moves the theme of *Brothers-in-law*, a blood-brotherhood between

gallant enemies, back to a yet earlier war. Perhaps he is remembering Churchill's praise for the chivalrous Boers.

Even during the worst stresses of the war, it was regarded as a timeless crime on either side to set the black man on his fellow foe.

The Black Peril is the one bond of union between the European races. Race has its part to play in Williamson's concept of blood-brotherhood. Hitler in World War II grants that 'those emigrant Yank-letting Russia into Eastern Europe', just as Madison at the end of World War I granted about

French colonial troops in the Rhineland, rape of little Hans and Gretchen. Poles with a few hundred roubles coming from the ghettos of Warsaw, becoming mark-millennaires almost overnight.

Williamson and his alter ego, Maddison, have a deep faith in these Germans who fought in World War I, a deep contempt for people who did not fight. Maddison writes of his lower-class neighbour 'a human hedgehog, a small man with no war to light his background'. Grotesque though his attitude may seem, it can be taken as merely an exaggeration of something much more commonplace. It has recently been written of another World War I veteran, Anthony Eden:

He derived a curious illusion from his military service... that there existed some sort of universal law among soldiers that could be projected into the field of international relations. The Old English minor tried this one on both Hitler and Stalin... Eden found it very difficult to establish normal relations with men such as Hugh Gaiskill, who had never had occasion to put on uniform.

It is such connexions as these that make this bizarre novel interesting. There is nothing to admire in plot, description, dialogue or characterization unless the whole thing is taken as the unintended self-portrait of a fantasist, obsessed with the wrongfulness of going to war against a great man like Hitler, and thus driving him into evil ways. Maddison writes to an imagined young writer, 'survivor of the Second World War, who inspires to write a *Hitler and Peace* for this age'.

Will you show truly the luminous personality of Adolf Hitler in a room with those who believe in him? And will you show this Hitler, in a light, in a scene of Tudorian scope and sweep, as one in those early years of the thirties possessed harmoniously by the highest spiritual forces, gentle and magnanimous?

As well be happening to, say, a student on a long cycling holiday. This is the more the case since Mr. Irwin almost entirely refrains from describing Upton's state of mind, except in so far as he has to cope with immediate problems that arise as he travels along. Perhaps Mr. Irwin is deliberately suggesting here the emptiness and disengagement of Upton's mind without his job to sustain him, and at the same time the slow therapeutic effect of this directionless phase of Upton's life. But it is too slow and directionless as narrative to be very rewarding to a reader.

There is a spell during which Upton passes some time in Northampton, with the widow of an old friend of his; but during this period, too, little emerges about what he is thinking and feeling. He sits silently over the food, works feverishly in her shop for a few days, gets very upset when he learns that a passing lorry-driver from the factory has told her something about him, and finally goes off on his bicycle again. At last he starts looking for the company lorry that he knows is upon these northern roads fairly frequently, and when in due course he meets it he goes back to London on it. His friends fix him to a job again at the factory's out-of-town works. Whether this is a happy return to life or the final defeat, we never know. But we feel we ought to have at least an inkling after all the weary travels we have

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CASSELL

Heroes and villains

MAURICE LATEY: *Tyranny*, 328pp, Macmillan, £2 10s.

"We have undertaken to discourse here for a little on Great Men, their manner of appearance in our world's history, how they have shaped themselves in the world's history: what ideas have formed them, what work they did:—on their reception and performance." That was Carlyle, who worshipped Heroes. Mr. Latey also discourses on heroes in history, though he sees them more rightly as tyrants, offering the reader a suitably rich "study in the abuse of power."

Head of the B.R.C.'s East European Service, Mr. Latey describes himself as a commentator over nearly a quarter of a century on the affairs of the two greatest tyrants of our time, Hitler and Stalin—a useful qualification for the task. He traces the story of despotic rulers from the early Greeks to the present. The number of candidates for inclusion is elating in itself. His concern is threefold: their personality, what makes them tick, their techniques, how they acquire and lose power; and their behaviour, how they act in between. As Carlyle realized, the subject is large, almost illimitable.

Mr. Latey quotes Acton's saying that the student of history is the politician with his face turned backwards. The dictum applies well to what he has done, and it is reasonable to study history backwards in this way: the politician-historian has a purpose; he looks to history for lessons relevant to his time. But Acton would be regarded with suspicion by many professional historians who

tend to study history for its own sake and who would question Mr. Latey's selectivity as a personality here, in event there, an ideology somewhere else, all necessarily taken out of the complexity of their environment. But history without a contemporary purpose, without value-judgments to inform it, is something of a luxury in any case. A variant of Acton's dictum might be suggested, one that historians would deny even more vehemently: that the historian should be a political scientist with his face turned backwards. He should have a conceptual framework which he applies to the past, using a fair sample of the past as the social scientist the present to test a general theory or at least a set of hypotheses about political behaviour and political change. Failing this, there is always the danger that men and events will be selected simply to illustrate what the author actually wants to prove.

Mr. Latey tends to fall into this trap. His study is full of fascinating examples from the lives of tyrants, but to an extent they are anecdotes. They are interesting in themselves but, because he has not defined his sample, one cannot have much confidence that the selection is typical. On the other hand, Mr. Latey does make the point that for the political commentator politics is people in action, that it is men who make history, not the laws of society. He comes down on one side of the debate about the role of the hero in history without any real discussion of the other, eliminating the need for theory by a stroke of the pen. The political scientist is therefore as likely to criticize his study as the historian.

This does not destroy the value of his work for the serious student. Political science today likes to concern itself with what is quantifiable. It studies voters, local councillors, even members of parliament. It tends to avoid tyrants, even democratic presidents and prime ministers, who are unlikely to answer questionnaires and who do not exist in sufficient number at any one time and place to form a representative, quantifiable sample. They could of course be studied by other techniques, psychological biographies for example, but there the liberal laws are a great deterrent. Some feel that political science, though it may be becoming more "scientific", is thereby avoiding the really important questions that face us. It is the leaders, after all, not the rank-and-file voters or the middle-level politicians, who have the power of life and death over us. What we really want to know is what makes them tick, how they are likely to act.

Britain is not a tyranny, so Mr. Latey may seem irrelevant for that purpose, but every political leader has something of the tyrant in his make-up: he is most unlikely to have reached the top without a little of the tyrant's urge to power and, of course, there is always Acton's more famous dictum about the corruption of power. Much of the world more-over, most of the world in fact, is today governed by tyrannies or something not far removed. Mr. Latey provides a vast amount of useful raw material for a lighter organized study of such men.

He reminds us that the exercise of power is the great subject of history and the taming of power the great object of politics. As the reader progresses through the endless tale of human wickedness, he is bound to wait with growing impatience for the remedies against tyranny promised in the last chapter. The pages devoted to this subject are disappointingly few and their contents even more disappointing. Mr. Latey has in fact no solution beyond a general appeal to reason. He advises intellectuals to avoid the temptations of political utopianism which makes the best the enemy of the good, to avoid the all-or-nothing perfectionism which leads to the slippery slope followed by Koedler's Commissar. He offers Aristotle's maxim: "Do not seek a greater certainty than the subject-matter permits"—the certain man is likely to be intolerant and the intolerant man in power is bound to become a tyrant. He also tells us not to worship history like the Hegelians.

Superegotism

MICHEL LEIRIS: *Cinq études d'ethnologie*, 151pp, Paris: Denoël/Gonthier, 6.50fr.

Early in the 1930s, Michel Leiris, having defaulted from surrealism and, seemingly, from the various couches, not all of them psychoanalytical, which he had sought therapy for his self-doubts, escaped into the discipline of ethnography. He spent almost two years in West Africa and Ethiopia with Marcel Griaule's expedition and later wrote *L'Afrique fatale*, the long and intense record of his failure to do his obsessive self-concern with the objectivity of a scientific fact-hunt the book was re-written last year by Gullimard. In Leiris's later ethnographical writings his dilidance has been elevated to a supreme scientific virtue, the cultural relativism which he practices with a completeness and rigour seldom matched by others. The five pieces gathered in *Cinq études d'ethnologie* were written between 1951 and 1968 and are marked by an impeccable modesty, as well as by a radical distaste for the actual as opposed to the professed values of the capitalist West.

The longest essay, "Race et civilisation", is a straightforward refutation of racialism as an extra-foundational concept, its arguments solidly founded on that crucial distinction between nature and culture which has itself spread far outside anthropology in France since the elevation to the priesthood of Claude Lévi-Strauss. Leiris traces all the com-

mon to ignore it like the ancient students of one time who held romantic faith that man is fundamentally good: only slavery and tyranny and he will live in harmony. Much tyranny has arisen out of quite justifiable claims which overthrow one tyrant only to allow a worse to succeed the chaos that results.

Quite rightly, he adds that the of liberty is eternal vigilance. Tyrannies do not take us very far. Ordinary intellectual is neither off to ignore, nor is he, as an individual, likely to have much influence in preventing the rise of tyranny if forces are working that way. It is here that the weakness of Mr. Latey's approach to the subject shows. He tells us what has happened in the past but he does not get to grips with the causes. Tyrannies are not creation of wicked heroes.

Mr. Latey would argue that tyrants are the selves the creation of their times. Even if we do not go that far, he certainly slepends on a whole range of factors which make their rise not power possible. To understand this involves the study of political economy, social psychology and other disciplines. The pervading tyranny depends not on right thinking by Mr. Latey's readers but on the identification of the conditions which dictatorship can flourish in our remedies against them.

Mr. Latey thinks that small beginnings of tyranny can be observed in Britain, notably in the growth of governmental power. Many are disaffected: strong democratic government can be a more effective barrier than weak democratic government. But if he is right, can we go further than we have in creating institutional checks? Would a written Declaration of Rights help as Quintin Hogg now dares? Or regional self-government, now advocated by the Liberals, could counterbalancing forces? Mr. Latey has no constructive suggestions.

The same problem can be seen in the grand de Lorraine's *Power*, published in 1945, and Bertrand Russell's *Power*, published in 1938. Russell's chapter on "The Taming of Power" suggested a number of political, economic and psychological conditions which it was necessary to create. But even his final appeal to education: fear is one way, training a wise citizenry.

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JOANNA RICHARDSON: *Princess Mathilde*, 350pp, Weldenfeld and Nicolson, £3 3s.

With a reasonably full French biography of Princess Mathilde already available in English translation, there would seem to be small justification for a new life of this peripheral member of the Bonaparte family, except perhaps as part of the Napoleonic bi-centenary celebrations. Joanna Richardson justifies her new study of the Princess on two grounds: the availability of hitherto unpublished or misinterpreted material on her life, and Mathilde's alleged importance as the woman who brought the tradition of the salon to its highest point, its greatest brilliance.

The first ground is sufficient justification in itself, for Miss Richardson has used to excellent effect a mass of unknown letters and diaries, notably the papers bequeathed by Princess Mathilde to her nephew, Joseph Primoli, and others left by her last lover, Claudius Popelin. These new documents, combined with the usual source-material on the Second Empire and Third Republic, modify the somewhat formal image of Princess Mathilde which was all we had before. We now see her as a rather silly, easily-impressionable woman who spent the greater part of her life regretting her catastrophic marriage and her less unfortunate liaisons. She also regretted not having married her cousin Louis-Napoleon, and Miss Richardson seems to share her belief that France would have fared better if she had; but how much we know of her character is so doubtful whether Mathilde's influence on Napoleon III would have been any less deplorable than Eugénie's.

Untroubled by her husband and deceived by her lovers, Mathilde lived moments of great unhappiness. Queen herself, what he thought he said. Mr. Cullen has derived much of his information from the Queen's shrewd and devoted adviser, Henry Ponsonby, from him we get a fair picture of Brown than it is to be found anywhere else; he admired him, was amused by him and used to refer to him as "the child of nature". But most of the tales about Brown derived from the reactionaries and the aristocracy, who were understandably vexed to find themselves ousted from the Queen's circle by "the child of nature".

The other point in the friendship is the most difficult to substantiate with hard facts. In the royal homes after the Prince Consort's death there

was revealed to us in her private papers. Added to the distress she left over the fading of her beauty was the sadness caused by her childlessness, and the innocent brothers record a significant incident in which she exploded indignantly at the sight of a woman breast-feeding her child. "Maternity," they wrote in their *Journal*, "always makes the Princess angry. She was born to be a devoted mother, and she's reduced to mothering her dogs." Her dogs or her protégés, and here we come to the question of Mathilde's achievements as *Notre Dame des Arts*, the hostess of the salon of the rue de Courcelles, and later of the rue de Herby.

Anyone less fitted to be a literary and artistic hostess it is difficult to imagine, and it is incredible that anyone should even compare her, let alone favourably, with such hostesses as Mme. du Delfand or Mme. de Lespinasse. Admittedly Miss Richardson refers to her salons only anonymously as those eighteenth-century drawing-rooms "where art and intellect held sway". Mathilde was a woman of no taste, whose artistic judgments were based on considerations of friendship and politics. Thus she refused to recognize Delacroix because her lover Nieuwerkerke disapproved of his work, and Miss Richardson admits that "none of the Impressionists [Impressionists?] found their way to the rue de Courcelles".

As for the writers of the Second Empire, she ignored those who were not members of her circle, and was appalled or repelled by the work of her most brilliant protégés, Flaubert, the Goncourts and Gautier. Her lack of independent judgment is most clearly demonstrated by her treatment of Sainte-Beuve, one of her brightest stars and most devoted friends, whom she spurned when he began to write for a periodical hostile to the Second Empire, and to whom

she granted a grudging pardon only when he was on his deathbed. As Joseph Primoli wrote of her, with the warmest sympathy but devastating perception:

There are two phases in her judgments—in the first she only admires the talents of people she loves; in the second she tries because she can't appreciate the talents of her friends.

Like the princess herself, one suspects, Mrs. Richardson tends to judge Mathilde's salon by quantitative and non-aesthetic standards. Thus in her introduction she tells us that it was at Mathilde's various homes that

decorations were demanded, since the bedewed, pensions and Chairs and Academic uniforms ensued. It was there that plays were first performed, sonnets were composed, novels read aloud, and music played.

And again, at the end of her book, she quotes approvingly Henry Houssaye's comment that, at the rue de Courcelles,

they made Senators at thirty thousand francs, professors at the Collège de France, librarians, laureates at exhibitions, knights and commanders of the Légion d'honneur, members of the Académie-Française and the Académie des Beaux-Arts.

Judged purely by Henry Houssaye's yardstick, Mathilde was indeed an admirable and energetic hostess. This biography suffers not only from excessive praise of its untalented subjects but also from stilted translations—"My God" ("Mon Dieu"), "we remained on terms" &c.—and a tendency to gush ("There are cities which hold the heat and symbolize the past and seem to command the future, cities which exercise a life-long, essential spell"). But as a fully documented study of an interesting historic figure and her milieu it has both interest and value.

Plain Mr. Brown

TOM CULLEN: *The Empress Brown*, 254pp, Bodley Head, 35s.

The improbable in history will always leave its disciples there will always be people to believe that the Empress Brown, from him we get a fair picture of Brown than it is to be found anywhere else; he admired him, was amused by him and used to refer to him as "the child of nature". But most of the tales about Brown derived from the reactionaries and the aristocracy, who were understandably vexed to find themselves ousted from the Queen's circle by "the child of nature".

The other point in the friendship is the most difficult to substantiate with hard facts. In the royal homes after the Prince Consort's death there

was an immense field for mischief. The Queen is constantly complaining of mischief in the house so that we can sense how children, courtiers and servants whispered and caballed. On top of this the Queen suffered much from servants who gave themselves airs and were grand. Part of the explanation for Brown is that in his department she was completely protected from the consequences of mischief, from warring factions, and from grandeur. That is why she was so touched when Brown said to her "you'll never have an honest servant". The virtual extinction of servants in the twentieth century should not blind us to the rarity of complete faithfulness in the species even when it was in abundant supply.

Mr. Tom Cullen has written a very much better book than either its title or its subject might imply. It is open to criticism on three points, which concern his somewhat reckless use of authorities. In 1858 the Queen wrote about her love for the hills of Scotland. Mr. Cullen substitutes Brown for the hills. While no doubt each had a touch of granite in their composition, there are other and more substantial differences. Secondly, Mr. Cullen shows that he is unfamiliar with the Queen's brilliant handwriting: he publishes a facsimile of a short extract from the Queen's diary but, as he will see, misreads it in his text. He tells us that he has seen a letter in which the Queen refers to Brown as "darling me". Any such document should have been quoted in full.

The virtues of the book lie in cutting away much of the rubbish about Brown which was in danger of being generally accepted. Moreover there are two points in this friendship which are consistently overlooked. As a widow the Queen became extremely hostile to aristocratic life, which she thought false and tiresome. She enjoyed the society of Brown because he was the opposite of this and because he was completely un-

Baltic politics

A. N. RYAN (Editor): *The Saumarez Papers. Selections from the Baltic Correspondence of Vice-Admiral Sir James Saumarez, 1808-1812*, 287pp, Navy Records Society, R.N. College, Greenwich, £2 10s.

In early autumn, James Saumarez successfully accomplished these varied tasks. When he left the Baltic finally in 1812, Napoleon was entangled in the disastrous Russian campaign, Prussia was at war with him, and British sea power had shown the weaknesses of his Continental system. Saumarez had a brilliant fighting career as a captain in the Revolutionary and Napoleonic wars, but had held no significant flag appointment until he went to the Baltic. Here he was not called upon to fight any fleet or squadron action but, as these letters show, made highly effective plans for the defence of trade, and moved skillfully through the tangled diplomatic maze of Baltic politics. He maintained good relations with the Swedes, even when they were nominally at war with Britain, executed British Orders in Council with discretion, and, most remarkably for his time, never seems to have quarrelled with his subordinate admirals and captains.

All this emerges clearly from Mr. Ryan's meticulously edited volume *The Saumarez Papers*. Students of Baltic and British economic history, and those of the Napoleonic wars, will find in these letters some clear demonstrations of what seapower could and could not do.



The Empress Brown

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10th Year JUNE 19 1969 No. 15,512

The Dainton Report

Few reports have been so anxiously awaited as that of Dr. F. S. Dainton and his Committee on National Libraries. Set up amid the acrimony which resulted from the Government's maladroit handling of the plans for the extension of the British Museum, its deliberations, undertaken during the cooling-off period of a year, have produced a really valuable survey of the complex problems of the unification of a number of libraries which were created for different purposes and which have developed along very different lines. No one will quarrel with the Committee's general conclusion that the result is in some ways wasteful of time, space and money, and that some permanent body should be responsible for the overall coordination of the national library system. The Dainton Committee proposes a National Libraries Authority of up to eight members (up to three of them part-time) which will take over from the present authorities responsibility for the British Museum Library, the National Lending Library for Science and Technology, the National Library of Science and Invention, the National Central Library and the British National Bibliography. One other library within the Committee's terms of reference, that of the Science Museum, is proposed to merge with the collection of Imperial College. On the new Authority, the seat of overall financial control, would rest the task of imposing on the com-

mittee libraries a unified purchasing programme and a system of inter-library lending, and of introducing the latest cataloguing techniques, effective and complete union catalogues, vastly extended photocopying services, and all the other improvements which should theoretically follow central direction. The calibre of the personnel of the new Authority is obviously all-important, and the Secretary of State for Education and Science is not to be envied as the selector of an untried team which will inspire sufficient confidence for the Trustees of an institution founded in 1753 to hand over without qualms the incomparable collections at present in their care.

For the Committee recommends that the British Museum's Library Departments, with Prints and Drawings added, shall be detached administratively from the other collections and form the nucleus of a National Reference Library. Few reasonable men would go to the stake for the principle of keeping all the constituents of the present British Museum intact under one Director and the same roof, although the integration of a large part of our national collections has in the past been the envy of nations whose national museums and libraries have developed independently. But the proximity of the Museum to the Reference Library is of great importance, and the Dainton Committee unequivocally makes the Bloomsbury site their first choice; and the greater weight must be attached to their recommendation since they have twice received Ministerial warning to make no such proposal. The plans of the Trustees of the British Museum may have been dismissed a year ago as partisan, but the Government will be foolishly indeed if it overrides, without advancing the most cogent reasons, the clear recommendations of its own independent committee.

The Report, which with its appendices runs to 320 pages, has already been summarized in the press, and here only a few of its recommendations can be the subject of comment. A blueprint is drawn up for a much more ambitious scheme of inter-library lending, in which the British

Museum Library will participate on a strictly controlled and limited basis; and, from the class of material which may be lent, books received under the Copyright Act are specifically excluded. The main sources of additional loans are seen as the Bodleian Library and Cambridge University Library, to which the copyright consideration would also seem to apply. Both these libraries participate to some degree in loans already, but the Government is exhorted to provide funds greatly to increase the scope of these activities. More must doubtless be done, but both these great collections are of course international research libraries in their own right, serving needs far beyond the confines of their own academic readers; and a proposal to make them the prime sources of a national lending system raises obvious difficulties.

No such doubts can be voiced in the proposal that top priority be given in providing money to expand and improve the union catalogues already available, without which any system of inter-library loans must founder, and disturbing defects are noted in the National Central Library's catalogues, not least that there are arrears of more than a million items for inclusion. The melancholy fact is recalled that, when the National Central Library was set up in 1927, the Kenyon Committee urged in vain that this new development should be integrated with the British Museum, where its expansion might have been at a very different tempo. With inadequate staff and resources it has struggled gallantly, but the scale of its operations as yet makes the cost per loan very high indeed; and it is a measure of previous infirmity of purpose that after the Library's move into a new building in Store Street as recently as 1966, it is now proposed that reasonably, on the figures shown that its stock of about 450,000 volumes should join that of the National Lending Library for Science and Technology at Boston Spa.

One trend in the report is perhaps implicit rather than spelt out, but, if it has been correctly interpreted, it is a matter for some disquiet. In the future, the argument seems to run, for economic reasons, more and more

of our library resources will have to be devoted to science and technology, with a consequent reduction of funds for research in the humanities. At present a survey suggests that of all readers in the British Museum Library are pursuing historical studies as well as one of his most die, and in August half of all academic jobs at the "female Hypothesis" Bryn Mawr College, and also historical materials a major part of his world, but they must provide a negligible indirect source of knowledge.

Since the debate in the House of Commons a year ago, the British Museum, under its new Director, has been energetically preparing to meet demands which will be made upon it by any reorganization of the national library system. It is the general interest of the public relations experts, much has been done by the formation of a body of Friends and the appointment of an officer solely responsible for publicity. It is fervently hoped that the Department of Education and Science has spent the last year in improving its knowledge of the functions of the British Museum as a national library system. The lamentable showing of the last year's election speakers in the last few days had been inadequately brief, and the public confidence, both at home and abroad, was rudely shaken by the open rift between the Trustees and the Government and with which the latter justified the abandonment of the plan, carefully formulated by the former over several decades. Recent notions are now past history. Afternoon, this is a very important issue will be debated after the Commons; and the learned editor of the right to expect that this will be a non-political subject will be discussed in the spirit of a earlier debate.

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The two new volumes of the Woodrow Wilson papers show us his entry into the world. It is no longer only the duties of a statesman, but a very dutiful son, and his father is one of his most die, and in August half of all academic jobs at the "female Hypothesis" Bryn Mawr College, and also historical materials a major part of his world, but they must provide a negligible indirect source of knowledge.



ARTHUR S. LINK (Editor): *The Papers of Woodrow Wilson*. Volume 4: 758pp. Volume 5: 792pp. Princeton University Press. London: Oxford University Press. £7 2s. 6d. each.

and with the first Gladstone administration, and Wilson was not totally exempt from following the literary trend of the day. He thought that, in fact as well as in formal theory, ministries depended on the vote of the House of Commons, that every ministry lived under the steady, vigilant surveillance of the members. This had some truth in it in the era described in the first edition of *The English Constitution*, but it was already out of date by the time Wilson published *Congressional Government*, unless we regard the overthrow of the third Gladstone government in 1886 as the last example of the House acting as maker and unmaker of governments.

Then, Wilson was more probably than he realized, influenced by the thought that there would have been a chance for a political career for himself in England after all, James Bryce had a distinguished political career, but there was no chance for him in America. He was compelled to be on the sidelines, a situation which he bitterly complained about in letters to his fiancée. He could not then have foreseen that he was to have a far more brilliant political career than Bryce ever had; and one that would not have been open to him, in all probability, in England. Wilson was impressed by the contrast between what he thought were the drawbacks of Congress, especially of the House of Representatives, as compared with the dramatic life of the House of Commons in which right was represented by Gladstone and something like unlearned writing by Disraeli. This made him ignore some of the very visible defects of the practical government of England, ignore some of the very real merits of the American government. It was, perhaps, following Bagehot too closely that led to his comparative neglect of the Senate in his account of the role of Congress.

Wilson was no John Keats or Robert Browning or Elizabeth Barrett. But the letters of Ellen Axson bring out her very great charm and devotion to which all records justify, whether in a small college community like Wesleyan University or in the White House. (It may be noted that Wilson and his wife used the Irish form "Ellen", which may be simply a simple diminutive or may reflect an assertion of his Irish ancestry which Wilson, from time to time, displayed.) If he had the happiness of a very happy marriage, he had also the great blow of the death of his mother and the various disappointments which life was causing his much admired father. He also had to deal with his financially very unsatisfactory kinsman, James W. Barnes, who seems to

First fame



have been a melancholy specimen of the type of Colonel Sellers. And, of course, he suffered, as he did all his life, from what was probably neurotic indigestion and severe psychological tensions which account for some of the great tactical mistakes he made both as President of Princeton and as President of the United States.

There are many extremely interesting sidelights on American academic life in this period, including interesting financial information which, if we allow for inflation, shows that young professors were not, comparatively speaking, much worse paid than they are today. Wilson did not fundamentally like teaching young women at Bryn Mawr. Although he denied any anti-feminism, it may be guessed that he thought very few women were tough enough for the kind of teaching he wanted to give, and he did not find a really suitable academic home till he went to Wesleyan, which he hoped to make, and did make, a jumping-off board for getting back to Princeton.

We have a great many of Wilson's lecture notes and outlines of other literary projects, some of which are intrinsically interesting and others interesting only because their author later played so great a role in world history. Some of his jottings suggest views about the necessity of really effective federal government and really effective state and city governments which prefigure the recent lectures of Mr. McGeorge Bundy. Of possibly greater interest are the numerous notes on the Presidency, apart from his discussion of it in *Congressional Government*, and it is perhaps worth noting that the future Democratic President of the United States, and the most successful Democratic leader since Andrew Jackson, should have had so hostile a view of his great predecessor. Basically, Wilson was a Hamiltonian and a Whig. It was only the "War between the States" that forced him into a formally Democratic stance, and we should remember that the Wilson family were not, in fact, genuine Southerners by ancestry.

Wilson's acuteness comes out in other ways. He is not taken in for a moment by the ill-informed and smug contempt for *droit multilatéral* expressed by that much overrated pundit, A. V. Dicey. He goes on to find a great many of his diets of worship indigestible. He began the various attempts at a general "organization" of politics which became that not very satisfactory book, *The State* (the great treatise he planned was never written). Altogether, Wilson appears here as a figure of very great interest and on the whole of great personal attractiveness. One quite small weakness is shown by some of the historical examples: thus, he sees Wellington as a champion of democracy, a role that would have surprised the Duke. He and his wife have a poor opinion of that excellent novel, *The Rise of Silas Lapham*. We learn a great deal of the artistic tastes of husband and wife. Ellen Axson had been a serious art student, and we learn the limitations of American museums and art galleries at that time. It was to be many years before the most distinguished citizen of Baltimore presented the Platt Library with a Cézanne.

As is almost always the case in these great American publications, the editing is nearly perfect, but it is not quite perfect. Surely the note on Philip Gilbert Hamerton should occur sooner than it does? Surely John Bassett Moore deserves a note? And more certainly, so does Justin McCarthy: this now forgotten man was an important figure at the time Wilson met him and took part in the discussion following a lecture on the House of Commons. McCarthy was, at the time, a very well-known, well-known journalist, a good if not very scholarly historian, and was to be Parrell's successor as head of the Irish Nationalist Party, although the Chief described him as being "a very nice old gentleman for an afternoon tea-party". There is one startling feature of the Wilson papers. Wilson was offered the job of Washington correspondent for an important newspaper. Had he accepted it, he might have been the Scotty Reston of his age, but he would never have been President of the United States. Whether he was a good or a bad decision depends on one's opinion of Wilson as President of the United States.



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The boy from Clydach Vale

RHYS DAVIES: *Print of a Horse's Foot*. 200pp. Heinemann. £2.10s.

Mr Rhys Davies' "autobiographical beginning" extends from his first sight of what he has always found an intensely vital world in 1903 to a few years after the death of D. H. Lawrence in 1930. He was born at Clydach Vale, near the fabled Porthcawl, in the legendary Rhondda, in a positively folkloric era of religious ebullience and industrial strife, and it is to Clydach, "region of rainy mountain winds, tears, hunger, miseries, and huge unemployment figures, and much else" that we find him returning at the beginning of the book. In between, by valley standards, he had travelled far and seen much. Not only Cardiff, "well-stocked with pale English people", and not just London, well-stocked with dark Welsh people, but France where he wore a beret and espadrilles, and Germany where the fashion notes were draped in the night clubs and brown shirts on the street. He had also visited many countries of the mind, and returned home that rare bird among the Welsh, a full-time professional author.

Mr Davies has by now written fifteen novels and ten collections of short stories, together with some non-fictional musings on his native land. By short story writers he has long been considered one of the best in the business. He began authorship early. The novel *The Withered Reed* and the stories of *Songs of Songs* were published when he was twenty-four. He sees most of the period covered by his first instalment of autobiography as a time of exploration and

experiment, in living as in writing. But when he winged back home to the "coloured" heart of the Rhondda, Clydach Vale, with *The Things Men Do* in print and *Inhibitor* thus in mind, his apprentice years were over.

Print of a Horse's Foot comes very much from the hand of a teller of short stories. Not least so in arrangement. It consists of two parts, the first confining to a valleys' glory of spats and malacca cane at the age of eighteen, the second by way of London with its literary and non-literary acquaintance, France with D. H. Lawrence and Germany with H. E. Bates, to Caerphilly cheese and the hair shirts of lunacy. Each part consists of eight chapters, with evocative titles like "Plummet Shift" (worse than hair any day), "Esther", and "The Odyssey" (young Davies' reading of books). In Part One; and "Blue Christ". The Bandol Phoenix (D. H. Lawrence, with Frieda and "One or Two Bloomsbury Ornaments" in Part Two. The book is beautifully organized and all its parts are under control.

Sometimes a short story is explicit: the maid Esther's zealous recollection of witchcraft, or the retold story of Dr. Price of Llantrisant, who loved women, detested marriage, adored druids, defeated lawyers, defied ironmasters, christened two of his children Iesu Grist (Jesus Christ) and Countess of Glamorgan, and cremated Iesu Grist not once but once appeared excessive to his contemporaries, but twice, thus demonstrating the rights of the individual and properly finishing off the job. Sometimes a character imposes himself on a chapter and unifies it, like Caerphilly

town, the cheese-cater, who got himself sent out of the dale quite into the Army, out of the Army into desertion, out of desertion into the Reserve, and out of the Reserve into the War, and "did not return from battle". Also the writing is what we expect from Mr. Davies, precise, elegant, lively and evocative, the voice of a trained and lyrical South Wales tenor. In the opening couple of paragraphs we have heard a contrast of running fancies as the juice of a dark plum; "observed an amiable housewife in full bloom with a pot-of-eggonias eldest"; entered Carmarthen, once "the cows' capital of Wales"; and still "prosperously laetic"; and encountered a market stallholder talking "in waterfall Welsh" to a lady with a coil of poodle. The phrase-making holds good right through to Augustus John, "a hattered Welsh castle of a man" or the pleasing young woman in a hobble skirt who reaped the author's virginity on Porthcawl sands, then held his hand and said, "I knew you in Ancient Egypt"; adding that her husband was a sailor, that he too believed in reincarnation, and that young Davies might like to meet him next time his ship docked at Cardiff.

Young Davies did not so like. Yet this would have been an idiosyncrasy worthy of a boy who gave up Chapel for Church, and denied himself the halo of song for no better reason than that he had a useless voice. Still he managed to get his nose broken in a stone-fight (the bloody epic of valley stone-fights still awaits its destined Homer), and became as dedicated a viewer of laid-out corpses in front

of the Rhondda as the Rhondda has ever known.

The shift of emphasis in Part Two is well managed. After all it was the same Rhys Davies, in Berlin as in Clydach, observant, cool, tolerant, and self-managing, the incipient professional stepping light as a hare. The main literary reminiscence is of Lawrence, sympathetically but sharply portrayed. Some of this will be known from his appearance in *Thirteen* long ago, but it reads fresh and true as ever.

Finally, the "autobiographical stance". Mr. Davies, especially in Part One, has sought to view himself with no more and no less passion than the other characters of his story. This is not plain evasion but, one judges, a matter of temperament and choice. His performance throughout, as doer and recorder, is notably good-tempered. His feelings run highest in respect of Lawrence. Otherwise the appreciator, the listener, the humorist, is never far away. "I wanted to starve and suffer" is not

Variations on a theme

A. J. P. TAYLOR, ROBERT RHODES JAMES, J. H. PLUMM, BASIL LIDDELL HART AND ANTHONY STORR: *Churchill: Four Faces and the Man*. 252pp. Allen Lane The Penguin Press. 30s.

First published in the United States as *Churchill Revised*, this book has been given a much more salable title for its British appearance. For there is no spirit of modern revisionism evident in the judgments here set down; all is conventional and expected, and to a considerable degree, sensible. The five essays are none the worse for that and they gain from frequent passages of lively, even

spiritedly, writing. For those who look for novelty there is much satisfaction to be found in the paradoxical way in which these five variations on a single theme strike counter to the expected pattern. The iconoclastic Taylor evinces himself a warm, even a sentimental, admirer—and also a far better (though not infallible) exponent of Churchill's strategic ideas than the great military panjandrum Liddell Hart; the party-political expert takes a deeply critical attitude to one who led the Tory party for fifteen years; most surprisingly of all, to one who knew Churchill's aversion to psychiatry, the chapter by Anthony Storr on "The Man" is both reasonable and cogent.

Mr. A. J. P. Taylor has chosen, or been allotted, the chapter-heading "The Statesman". He loyally proclaims that this was precisely what Churchill was, as opposed to a mere politician. He seems, however, to be moved, much to his credit, by an affection which goes against the grain of his nature—his description of Churchill as "endearing and even admirable" reveals the conflict—rather than by calculation; for when he comes down to details he finds most of his judgments and decisions highly questionable. Mr. Rhodes James, whose title is "The Politician", plainly thinks that that is an accurate description, with the important qualification that he was a bad and blundering politician. Throughout the 1930s he was busily engaged in destroying himself as a political force and until rescued by the war he had become a cypher in the House of Commons, almost bereft of supporters and carefully shunned even by those who followed Eden in opposing Chamberlain.

Professor Plumb on "The Historian" produces the most conventional of the essays, accusing Churchill of too much following of convention. Sir Basil Liddell Hart on "The Military Strategist" indulges in a good deal of special pleading along with a good deal of justifying autobiography. He begins his summing up with a conventionalized tribute to "a wonderful man"; but his conclusion is that Churchill, though he had every advantage including the advice of Sir Basil himself, was a failure both as a strategist and a statesman. He is on surer ground, supported also by Mr. Rhodes James, in accusing Churchill, as Secretary of State, of

and Air and later Chancellor of the Exchequer, of reducing the forces to that state of impotence from which they had been recovered when he took over as Prime Minister.

The surprise of the book, however, is the psychoanalytic study by Anthony Storr. He has been reading the fur not knowing that "Black Dog" is a name for depression, or, more common usage and not a private nickname of Churchill's; in fact the day of whom it was known that one slip apart, he is modestly but persuasively. He has found a case of childhood of a rather too much on Lord Mountbatten's dancing and remnant kable not always reliable reporting. *Churchill's* own writings and Churchill's answers to Randolph Churchill's biography. A generation, with none of his knowledge, might well have reached the same conclusions for his knowledge of how boys grow up who have suffered such brutal neglect from their parents; nevertheless an analysis of this essay carries a far weight of conviction.

Confession

CATHERINE COOKSON: *Our Father*. 238pp. Macdonald. 25s.

Even for novelists, as for those expert in handling human flesh, autobiography must be largely fiction. How can all that emotion recollected in maturity be relived in its original terms? Yet every effort to tell the truth is strenuous as Catherine Cookson's earns our respect, and in the case of degree of surprise and embarrassment go with it. This is the not so much of the frankness of the revelations—a Gide can expose himself more in a blind half-sentence than this writer achieves in a whole frenzied page—as of their intensity.

Was such a burning confession really necessary? She was always a mother, her family was crippling, her mother drunk. Most writers would take such facts of life in their stride. But Miss Cookson's aims are more. One is to show their effect on a sensitive child in a more socially inhibited age, and for her these shames were real enough to shatter her nerves and come near to wrecking her physical health. The intimate visits, under the eye of neighbours, to the pawnshop or to collect the bread of domestic labour, she needs the memory.

The second aim is to present a memorial portrait of her mother, the Kate of the title, a figure of maddening tyranny and love—stamina. Souped-up revenge—the is so common nowadays that it is worth being reminded that the sufferers were seldom quite defeated by life: it is remarkable how often this struggling Northern family could laugh. In spite of some grandiose puzzles like "it was me grand old man who was the instigator of the school", the writing is vivid and strives constantly for accuracy through all the passion. Sentimentality is avoided.

REPUTATIONS: 8

JULIA STRACHEY BY JOHN RUSSELL

From 'a brief whizz through coloured airs' to 'seasick and obsessional flounderings'

NINETEEN THIRTY-TWO was a good year for the English novel. New books by near-beginners included *Fanny Hill* by Anthony

upon an intellectual reader. For the connoisseur of opening paragraphs, this one had a sovereign dryness.

On March 5th Mrs. Strachey, a middle-class widow, married her eldest daughter, Dolly, who was twenty-three years old, to the Hon. Owen Bigham. He was eight years older than she was, and in the Diplomatic Service.

An opening in the Arden tradition, one could say: age, rank, status, occupation, time of year, all were plotted with a concision worthy of the Code Napoleon. By the end of the book 115 dwarf pages later

Dolly was married, the guests had dispersed, a selected squire had been through some stormy if moonlit enfilades, and servants and retainers had paid the homage in matrimony still customary at that date. Much of what happened could have been plotted with a concision worthy of the Code Napoleon. By the end of the book 115 dwarf pages later

done; and if nothing was done that was deedly, symbolical, self-consciously "significant" well, that also served to place the little book, and in a tradition not to be despised: that of Adèle Laverson, for one.

Miss Strachey's touch was conspicuously one and easy with people of all ages and conditions. She could not describe a vase of flowers without making it quite unlike any other vase that we had read about. She had the ability to look, closely and without prior commitment to form, from stock, and this came out very strongly in the lesser mishaps of which every wedding day has its share. Here, for example, is Joseph, the rejected suitor, in a bit of the giggle:

The young man, apparently unaware that the whole table was watching him, kept on chucking his head back hysterically, as if flies were bothering his ears; kept lifting his palms sofly against the sides of his chair, quivered from head to foot, and bounced up and down on his seat all the time as

though riding in a jolting taxi. All this in silence, except for the quick bursts of cat's sneezing.

A talent for detached observation does not, of course, make a novelist, though it certainly makes novels more agreeable to read. Feeling and the organization of feeling matter more. In *Cheerful Weather for the Wedding* Miss Strachey takes many of her situations from where Marivaux took his: the conventions of the day. Not the thing seen, but the angle of vision, is what marks it out. But there are moments which contradict this.

One relates to a dinner-party in former times at which Joseph had indirectly revealed the strength of his feelings:

There had been a discussion about a certain kind of cracked biscuit made with treacle, and looking like stiff brown lace, called a "jumble". "What, never tasted a jumble?" Joseph beside her had said, quite suddenly, peering in under north her large summer hat. "But you must taste a jumble! You would adore



them!" But the point was, that through his face, and most especially his eyes, Joseph's whole being had announced, plainly, and with a violent fervour, not "You would adore them", but "I adore you".

Another such moment is the monologue of Mrs. Whitstable, the gardeners' mother, a blind old lady whose ramblings can be discerningly stark:

Of course, I lost my eyesight nowadays, and something seems to be up inside my head all of a sudden and everything turns black and purple in front of my eyes, and I do fall over on to my back on the floor, with the dizziness. Oh, nobody do know! nobody do know what I do feel rising up within my head sometimes! And that come upon me all of a sudden! And I can't fancy nothing to end now, you know!—only just head and water; or if anyone has got a nice rabbit's head or anything, I do enjoy a nice broth out of that; I can always eat a nice broth out of a nice rabbit's head.

Everything goes right, in an everyday sense, in *Cheerful Weather for*

Diplomat and connoisseur

BRIAN FOTHERGILL: *Sir William Hamilton: Envy Extraordinary*. 459pp. Faber and Faber. £3.3s.

No one of his kind, not even Thomas Hope, the neo-classicist, better deserved study than Sir William Hamilton. Within the past year, Hope has found a good biographer: so now has Hamilton. "This morning", he wrote on April 3, 1801,

Mr. Thomas Hope came to me and having offered the round sum of four thousand pound down for my whole collection of vases for which I had asked £5,000, finding that I could get no more, and considering trouble, risk, and then a little vanity in the collection being kept entire which I made with such pains, I struck with him.

Thus, towards the very end of Hamilton's life, did these two virtuosos come together, to mutual advantage and, one trusts, with mutual respect.

As Mr. Fothergill remarks, to do proper justice to Hamilton would require a series of specialists, each aiming at a detailed monograph. For he was at one time or another, an officer simultaneously, soldier, M.P., diplomat, art historian, patron and collector, musician, volcanologist,

gardeners and landowner. That he became the husband of the fair Emma and the friend of her lover, Nelson, gave him an incidental notoriety for which he had steeled himself even before he was united with his beauty. It is irrelevant to his personal achievement, which was considerable, and even to his character, Hamilton became hardened to sniggers, if never quite indifferent to them.

There are signs that Hamilton was infertile. The only child that he and his first wife were closely concerned with, of whom practically nothing is known, was apparently adopted. Emma's daughter Horatia was undoubtedly sired by Nelson; but if he left no children, Hamilton was, in mind, intensely and enduringly creative over a wide field. His passion for painting extended from the fashionables of the Italian Renaissance to promising contemporaries; his knowledge of classical antiquities was remarkable, and resulted in a noble series of volumes, published at Naples, the first of them soon after his arrival as British Minister in 1764, and the second towards the end of his long spell as the doyen among

diplomats at the Court of the King of the Two Sicilies.

Still more personally, he himself composed admirable accounts of volcanic eruptions at Vesuvius and Etna. These were originally addressed as letters to the Royal Society, of which Hamilton was a Fellow, and they also achieved book form. In fact, the two volumes, *Compi Phlegraei* (1776), with a later Supplement, are monuments of sumptuous book production, and one of Mr. Fothergill's few omissions is any reference to the splendid and valuable Italian reissue of this work (the plates worthy of Fabris's original) which was noticed at length in these columns some six years ago. The British Museum, to whose Department of Classical Antiquities Hamilton contributed so much, has in its library notable proofs of the versatility of this benefactor.

What was that secret in Hamilton's nature which so much attracted every intelligent person he came into contact with, from the critical Goethe, through the countless and often boring English visitors to whom he had to pay some attention in Naples, to the dynamic Nelson? Mr. Fothergill sees him as

a man of the Enlightenment. He stood for those classical virtues of tolerance and urbanity combined with a sense of discipline, order, and proportion which depend for their existence upon a tranquil state of society.

His tragedy was that his whole way of life, both as diplomat and connoisseur, became disrupted by the effects of the French Revolution in Italy. It brought him little but need and near-disaster, including the loss of some of his most cherished treasures.

"My study of antiquities", wrote Hamilton to his second wife,

has kept me in constant thought of the perpetual fluctuation of everything. The whole art is, really, to live all the days of our life, and not, with anxious care, disturb the sweetest hour that life affords, which is the present.

This was an Horatian view of things, neatly put. Hamilton reached it by reason and experience; Emma by instinct. His life can scarcely fail to attract those who see in the many graceful elements of the eighteenth century one of the peaks of civilization. Today they will not discount, as did Hamilton and most of his class, the hardships, even miseries, upon which some part of that graciousness depended.

The Tragic Protest

David Anderson

David Anderson here studies a wide range of literature: the writings of Sartre, Camus, James Baldwin, Kafka, William Golding and others. Including an impressive chapter on African literature. The interpretation of modern literature by Christians is an activity which is viewed with some suspicion, but David Anderson is well aware of the problems and the book is a sensitive and penetrating criticism. 35s net

The Modern Schism

Martin E Marty

Dr Marty traces, by means of an historical study, three different types of secularization, all of which together make up the 'modern schism', in Britain, America and on the Continent. The challenge to religion has not abated. What does this mean for society? In his thought-provoking study, Dr Marty gives much relevant help towards finding an answer. 30s net

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*British Market Research Bureau survey of teachers' reading habits, carried out for, and available from, The Times Educational Supplement. Figures quoted here are average issue readership.

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The constantly shifting relationship between Margaret and her slave, and the slow evolution of their sadomasochism, is scrutinized minutely. Silvia's monologue is a tediously precise description of an act and reaction, of simile and symbol with the occasional somersault thrown in: "I had this vice of the imagination, if it can be called a vice, but it was not the kind of vice that made you inured to it or provoked anything dramatic." Which is one way of condensing the 160 pages which led up to that discovery and not a bad piece of the entire novel.

The conventions of crime fiction

that made you immerse it in a plot evoked anything dramatic? Which is one way of condensing the 160 pages which led up to that discovery and not a bad précis of the entire novel.

the poems *Time, Abbey and Intimations of Immortality* are appended. Notes to *The Prelude* are copious; they include variant readings from the earlier texts and references that often serve to extend the horizon. Nothing here is cut and dried; the sense of an organic poem, growing and branching like a living plant, is present throughout. In fact, Mr. Yarker has given his students a real incentive to continue reading.

Military History

The Army in India. A Photographic Record 1858-1914. Foreword by Field Marshal Sir Gerald Templer. Introduction by Field-Marshal Sir Claude Auchinleck. 192pp. Published in association with the National Army Museum by Hutchinson. £2 15s.

This remarkable collection of contemporary photographs, covering many sides of the activities of the Army in India between 1858 and 1914, is, we are told, only a sample of a vast hoard of material in the possession of the National Army Museum at Camberley, which is shortly to move to larger quarters in the grounds of the Royal Hospital at Chelsea. This museum was founded by Royal charter in 1901 to deal with the period between 1573, when the first Militia was formed, and 1914, from which year the Imperial War Museum takes over; already it has outgrown its original Sandhurst home. To judge from the present volume, much of this material is unique; no other country can match it. The photographs here reproduced and admirably annotated—fall into sections, covering many campaigns as well as regimental groups, individual portraits, husbands and wives, uniforms and equipment, and social activities. Perhaps the most delightful section deals with Army life "On Parade", which reveals a style of living which has long passed away. A rather unkind photograph, taken in Bombay about 1860, shows a heavily bearded and bejewelled British officer reclining in ease

in a *paluki* (palanquin) carried by four servants, giving some last-minute instructions to an orderly. But is he, after all, a military man? He is not in uniform; the *topi* which he holds in one languid hand is of civilian pattern; and the orderly whom he is addressing appears to be a *chuprasal* (messenger) of the kind attached to a Secretariat. It would be interesting to know.

Railways

Blackburn, P. S. A. Couplings to the Khyber: The Story of the North Western Railway. 336pp. New London: Abbot. David and Charles. £4 4s.

Couplings to the Khyber is a book which will delight the heart of every railway engineer. The general reader, who may be excused for skipping the more technical pages—Mr. Blackburn is a bridge engineer and rejoices in girders and cantilevers—will find a great deal to interest him. Not least in the many admirable photographs. The story which he tells illustrates, time after time, the triumph of engineering skill and perseverance over natural obstacles: the building of each of the many bridges whose construction he relates is a minor epic in itself. Nor does he fail to make clear the larger implications of the work to which he, and others like him, have devoted their lives: "No longer does the tribesman of the wild north-west have to go marauding to survive starvation. The railway was the agent of civilization." This claim is amply borne out by the conditions of the Frontier today. The changes which Pakistan's liberal policy has wrought in that area have all been hastened, as Political Officers will generously admit, upon the system of communications which Mr. Blackburn and his colleagues have built up over the past century. The narrative, moreover, is not too austere to exclude many interesting incidents: the famous ambush of the Simla-Kalka railway in 1942; the rail which caused a top-kick driver to overturn signals by creeping into a vacant

brake pipe for warmth and thus derailed the crack Frontier Mail. This is a first-rate book, which will convince the most confirmed sceptic of the value of at least some of the things which the British rail achieved.

Science

McNicol, E. D. Geology of Southern Africa. 249pp. YATES. J. H. *Spiders of Southern Africa.* 200pp. ISENBACHER, R. M. *Snakes of Southern Africa.* 263pp. Books of Africa. 37s. 11d. each.

Two volumes concern respectively the geology and spiders of Southern Africa, an area defined by Professor McNicol as lying south of parallel 15° north, with maximum dimensions of 1,400 miles north-south and 2,000 miles east-west. The third book concerns the snakes of the wider area. The geological volume, written with great clarity for both scientists and laymen, describes authoritatively the interior plateau with the Karroo and Kalahari Basins, separated from the coastal regions by the Great Escarpment which cuts across a wide range of geological formations from Archaean to Cretaceous. Accounts follow of scenery, geological history and main. Mineralogy, which is the author's speciality, finds a particular place and the book concludes with an interesting economic survey.

Mr. Yates has written for the general reader and records careful field studies of a large number of spiders, their habits, venous, web construction and destruction. The author is a Scot who settled in Natal after the First World War and has since pursued his major interests of fishing and archery.

Snakes of Africa is a study of snakes over a wide area and includes the majority of African species. After discussing the myths and superstitions that have surrounded them, the author discusses their occurrence, distribution, food habits and the subsequent treatment. A classification with specific and ecological notes forms a major part of the book. Some of the trees of snakes are

perhaps surprising, whether as food (tanned rattlesnakes), forming the marrows of which doctors, or serving as hair-restorer to the wives of Rajahs in Macassar).

All three volumes are beautifully illustrated with sketches, photographs and colour plates of very high quality.

Sports and Pastimes

Thomson, A. A. Vintage Eleven. 128pp. Pelham Books. 35s.

A. A. Thomson died, alas, before he had finished this book. His plan is to pick, and then comment on, the best teams that ever represented the various counties in the Championship, and the last three chapters, on the Warwickshire team of 1911, the Worcestershire team of 1914 and Yorkshire, *tout court*, are contributed by Mr. Denzil Batchelor.

One of the things worth present-day cricket fans there are many of them is that too much is written about it—and that the writing itself is repetitive and undistinguished. A. A. Thomson was an amiable man with an amiable style, but there is nothing here that has not been set down a thousand times before; even the most fervent lover of Kent cricket must be tired by now of the pseudo-lyrical eulogies dedicated to the glorious Kent sides that flourished in the years before the First World War. It needs a major talent to do anything more along such lines, and the talent of A. A. Thomson, while never less than agreeable, was modest in both senses of that word.

Travel and Topography

Diamond, Eric. R. Introduction to the Alps. 176pp. New London: Abbot. David and Charles. 30s.

English inn signs are an almost inexhaustible subject: this is the second book Mr. Deldorff himself has devoted to them. It is evidence that the art keeps abreast of the times: Winslow Churchill and Sir Francis Chichester may have their inn signs as well as such earlier worthies as

Archbishop Langton, Camden the antiquary, or the once ubiquitous Marquis of Granby. Even television and space flight provide scope for the changing of the "White Hart" in Chelsea to the "Blue Store" seems a less happy indication. As to the famous "Peggy of Whitley" at Wapping, a note here said to be taken from that of a former coaching vessel, it might be noted that another and possibly more convincing explanation has been put forward. An entertaining miscellany, with illustrations and indexes.

Small Savvy Jones. Destination Mexico. 192pp. Octagon Press. 30s.

Like his father, Sander Khal Shah, Sayed Idries Shah has done much to explain the world of Islam to Westerners, and, in particular, to promote the study of Sufi philosophy among English-speaking people. But he is a great traveller, with the knack of penetrating into places, and meeting personalities often entirely inaccessible to other writers. In his lively book, Sayed Idries tells us of a two-year period of travel and study, which he undertook some years ago—at a time, indeed, when King Farouk was still reigning in Egypt and Sayed Abdur-Rahman El Maghribi was still alive in the Sudan. His observations and his powers of description make this "personally exciting account" of the Middle East as exciting as a good novel, especially as the author's Afghan origins and distinguished lineage secured him access to quarters which no European traveller could hope to reach. Much of what he writes illuminates facets of permanent importance in the Middle East; and no one could read this book without carrying away a lasting impression of the vigour and vitality of Islamic culture, and of many surprising manifestations of that culture in the Asian world of today.

The price of Peter F. Drucker's book *The Age of Discontinuity*, reviewed in our issue of June 5, is £1.10 (Heinemann).

VACANT APPOINTMENTS AND PUBLIC NOTICES, &c.

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FITZVILLIAM COLLEGE, CAMBRIDGE

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for Fitzwilliam College, Cambridge. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, Fitzwilliam College, 10, Market Street, Cambridge, by 10.00 a.m. on 24th June 1969.

KENT COUNTY COUNCIL

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for the Kent County Council. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, Kent County Council, 10, Market Street, Kent, by 10.00 a.m. on 24th June 1969.

LONDON AND SOUTH-EASTERN REGION

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for the London and South-Eastern Region. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, London and South-Eastern Region, 10, Market Street, London, by 10.00 a.m. on 24th June 1969.

LONDON BOROUGH OF HOUNSLOW

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for the London Borough of Hounslow. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, London Borough of Hounslow, 10, Market Street, Hounslow, by 10.00 a.m. on 24th June 1969.

LONDON BOROUGH OF HAVERING

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for the London Borough of Havering. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, London Borough of Havering, 10, Market Street, Havering, by 10.00 a.m. on 24th June 1969.

HUNTINGDON AND PETERBOROUGH

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for the Huntingdon and Peterborough. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, Huntingdon and Peterborough, 10, Market Street, Huntingdon, by 10.00 a.m. on 24th June 1969.

BOROUGH OF KEIGHLEY

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for the Borough of Keighley. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, Borough of Keighley, 10, Market Street, Keighley, by 10.00 a.m. on 24th June 1969.

LIBRARIANS

COUNTY BOROUGH OF BARNESLEY

PUBLIC LIBRARIAN
Applications are invited from suitably qualified persons for the post of Public Librarian for the County Borough of Barnsley. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, County Borough of Barnsley, 10, Market Street, Barnsley, S. Yorkshire, by 10.00 a.m. on 24th June 1969.

ROYAL COUNTY OF BERKSHIRE

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for the Royal County of Berkshire. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, Royal County of Berkshire, 10, Market Street, Reading, RG1 1AA, by 10.00 a.m. on 24th June 1969.

BOROUGH OF BRIDGWATER

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for the Borough of Bridgwater. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, Borough of Bridgwater, 10, Market Street, Bridgwater, Somerset, by 10.00 a.m. on 24th June 1969.

CHANDROUD URBAN DISTRICT COUNCIL

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for the Chandroud Urban District Council. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, Chandroud Urban District Council, 10, Market Street, Chandroud, by 10.00 a.m. on 24th June 1969.

CHELTENHAM LADIES' COLLEGE

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for Cheltenham Ladies' College. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, Cheltenham Ladies' College, 10, Market Street, Cheltenham, by 10.00 a.m. on 24th June 1969.

HITCHIN COLLEGE

LIBRARIAN
Applications are invited from suitably qualified persons for the post of Librarian for Hitchin College. The successful candidate will be responsible for the management of the public library service, including the acquisition, maintenance and distribution of books, and the supervision of staff. The post is full-time, with a salary of £1,200 per annum. Applications should be sent to the Librarian, Hitchin College, 10, Market Street, Hitchin, by 10.00 a.m. on 24th June 1969.

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